



MAINE ARTS

MAGAZINE

SPRING 2010





[Above] Brown Ash traditional basket by Passamaquoddy basketmaker Jeremy Frey. More details on page 30. Photo: Peter Dembski

[Front Cover] Winslow Homer (United States, 1836–1910), *Artists Sketching in the White Mountains*, 1868, oil on panel, 9 ⁷/₁₆" x 15 ¹³/₁₆".

Portland Museum of Art, Bequest of Charles Shipman Payson, 1988.55.4. Photo: meyersphoto.com. More details on page 4.



John M. Rohman
Photo: Bryan Bruchman

What, no mud season? It is so hard to believe that it is now the very beginning of April and we have already cleaned our garden beds and trimmed all the broken branches, and the lilies and peonies are already over an inch long. It certainly bodes well for a very exciting growing season.

The activity in the ground is also in the arts air above it. Here at the Maine Arts Commission, we are seeing the same type of activity. In recent years, spring has meant the Festival of the Book, a fantastic event held in Portland that has a very active chair, First Lady Karen Baldacci. This year's opening night was made special by the involvement of bestselling authors Tess Gerritsen and Anita Shreve.

As the financial year of their term is in effect, it's an especially appropriate time to thank Governor John Baldacci and First Lady Karen Baldacci for their incredible dedication to the arts in our state. The First Lady has been a great friend and extremely active supporter of the arts; she has hosted a considerable number of Blaine House events and attended an incredible number of special events around the state. There was something special about her attendance for the entire evening at Poetry Out Loud: quality time spent with the winners and their families. That type of very sincere bonding also occurs with our young artists, when the First Lady places a medal around every neck at the Maine Youth Excellence in Arts awards at the Blaine House. This attitude is what makes her a great teacher and a great First Lady.

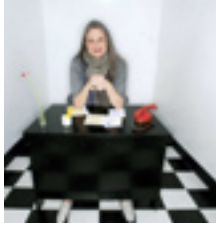
That appreciation for the arts is equally appreciated with our Governor. Governor Baldacci was strongly in our corner even before the first election. As our U.S. Representative, he resurrected an inactive program for Maine artists in the U.S. Capital. During his campaign I easily remember his words: "Arts are not the dessert — they are the main course." His very strong commitment for his entire eight years to the arts has been a real pleasure to be part of. From the launching of Maine's Creative Economy Initiative in Lewiston in 2004 to the recent signing of the Quality of Place Initiative, Governor Baldacci has demonstrated his deep understanding of how the arts and economic development form a real bond for the Maine sense of place.

Maine, like so many other states, has certainly had to tighten an already tight belt. We in the arts and cultural sector have naturally been affected. However, we have been able to maintain our programs and have avoided dramatic issues other states have faced. The commitment that our Governor and First Lady have made to us for their entire term has been significant. I hope the entire Maine arts community will give a heartfelt thanks to Governor and First Lady Baldacci any chance they get. It has been a wonderful eight years.

John M. Rohman, Chair

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Donna McNeil
Tiny Office, Jeff Badger & Nathan Eldrige

Greetings!

The benevolence of this winter's weather unveiled itself as a compensation for the faltering economy. The flowers are early, stunning us. We emerge like hungry bears out of the caves of our coats and hats and gloves and boots with bright ideas about partnership, economies of scale, cross-genre programming and a myriad of salves for the wounded budget. (Take a new look at our grants page.) But perhaps the best thing we can do for ourselves and our society is to say "Yes!"

"Now will saying 'yes' get you in trouble at times? Will saying 'yes' lead you to doing some foolish things? Yes, it will. But don't be afraid to be a fool... Cynicism masquerades as wisdom, but it is the farthest thing from it. Because cynics don't learn anything. Because cynicism is a self-imposed blindness, a rejection of the world because we are afraid it will hurt us or disappoint us. Cynics always say no. But saying 'yes' begins things. Saying 'yes' is how things grow. Saying 'yes' leads to knowledge. So for as long as you have the strength to, say 'yes'."

—Steven Colbert

John Lennon claimed he never would have been attracted to Yoko Ono if, when he visited an early solo exhibit and climbed a big ladder to see what was written at the top, it had said "No" instead of "Yes." The name DaDa, those hoary cynics/ironists of the post-WWI era, translates to "Yes Yes" in Russian. Joseph Campbell tells us, "The warrior's approach is to say 'yes' to life: 'yea' to it all."

Now is the time to continue with *profundo* fortissimos that chorus of "Yes, yes, yes." Now is the time for fueling optimism, for leaping across chasms, for laying claim to the future in a bright, positive and original way. *Da, da!* The power of positivity – who championed that? Norman Vincent Peale? Peale meets Campbell meets Duchamp meets Lennon meets us—now, here.

So let's say "Yessiree" to the future. Let's open the doors and windows and let fresh air blow through the fissure of old notions. Let's recognize great new ideas. Let's act on those ideas. Let's work together to achieve and sustain those ideas, and let's build upon Maine's amazing artistic legacy, putting the puzzle back together with fresh insight, together.

A slogan with power and purpose for 2010: Yes we can!

Donna

CCED CREATIVE COMMUNITIES = ECONOMIC DEVELOPMENT

Maine's distinct quality of place is its primary economic asset. In addition to spectacular lands, waters and coastlines, Maine's towns and villages containing "human-scaled Maine Streets," historic buildings and working waterfronts also contribute to Maine's palpable charm. All these characteristics have attracted artists to Maine for decades, and they continue to do so. The presence of artists, art organizations large and small and art-related businesses that have come into being as a result of this rich artistic and cultural heritage has contributed significantly to this unique quality of place. In an effort to stimulate the economy and meaningfully encourage and support community dialogue and partnership between municipalities and the cultural sector, the Maine Arts Commission is offering a new grant program named CCED, or Creative Communities = Economic Development.

The CCED grant offers two awards of \$50,000. The funding is expected to encourage community dialogue and partnership between municipalities, businesses and the cultural sector. The grant is intended to provide the cultural sector with significant funding in communities that are poised for growth and already engaged in and receiving funding for economic and community planning and development from other funders.

The successful applicants will have a strong, if not predominant, cultural component and demonstrate that they are poised to work with all aspects of

community planning and development. They should be on the precipice of redevelopment, with culture as a central player, and demonstrate that these funds will function as a "tipping point."

Letters of intent for the first round of the CCED grant were reviewed on April 7, 2010. The review panel was composed of Maine Arts Commission chair, John Rohman; Dick Barringer, chair of the governor's Quality of Place Council; Peter Taylor of the Maine Community Foundation; and Betsy Rosenbluth of the Orton Family Foundation. Attending in an advisory capacity



▲ Pomegranate, charcoal drawing, 38.5"x50", Karen Adrienne

were Mike LeVert, state economist, and members of the Maine Arts Commission staff.

The Maine Arts Commission was truly delighted to hear from so many communities regarding their plans to make arts and culture central to community planning. The need is obviously great, and the agency hopes to assist all these communities, granted or not, to fulfill their cultural plans and to help them prepare for other granting opportunities.

The deadline for the next mandatory letters of interest is March 8, 2011. To find out more, visit MaineArts.com. ■

AMERICAN MASTERPIECES



▲ Winslow Homer, *Leaping Trout*, 1889, watercolor on paper, Bequest of Charles Shipman Payson. Courtesy PMA. Photo: meyersphoto.com.

mas-ter-piece : a work done with extraordinary skill; especially : a supreme intellectual or artistic achievement

Defined by their own artistic assessments and programming standards, 13 organizations applied to the Maine Arts Commission's American Masterpieces grant program this year. In May, five organizations, spanning the state from Portland to Lewiston to Bangor and celebrating both the performing and visual arts, were funded.

The Portland Museum of Art received a grant of \$20,000 to support *Winslow Homer and the Poetics*

of Place, a special exhibition, catalogue and related series of public programs which mark the centennial of Winslow Homer's death. The project "explores the myriad ways that Homer's work helped create a sense of place in modern America."

THE APPLICATION ANSWERS THE QUESTION OF WHAT AN AMERICAN MASTERPIECE IS BY ASSERTING:

"The centrality of Winslow Homer to American visual culture is undisputed. As the foremost sketch artist of the Civil War, his vision informed the way Americans understood the hostilities both at the time and for generations to come. Subsequently turning to painting, Homer's visions of quiet New England customs and explorations of African-American culture engendered a visual conversation of reconciliation that provided common symbols for the expanding nation. Homer's late paintings are poems of place



▲ The Penobscot Theatre Company's production of *State of the Union*, Photo: Bill Kuykendall

that directed national attention to the rocky coast of Maine, explored the awe-inspiring gestures of waves, and engendered a place for the environment in modern American thought. Winslow Homer's paintings and watercolors at the [Portland Museum of Art] are considered to be Rosetta Stones for understanding his career."

The grant review committee believed that the Portland Museum of Art submitted an exceptionally strong application for a project that made an important and compelling case for the museum's identity and showcased the culmination of decades of building and housing a collection. They characterized Homer as the quintessential American Master with a real connection to Maine.

In Bangor, the Penobscot Theatre Company received its third American Masterpieces grant, this time for \$25,000, to mount a production of the stage adaptation of Harper Lee's *To Kill a Mockingbird*. As is

the case with the Winslow Homer project, the Penobscot Theatre's production celebrates a milestone — the 50th anniversary of *To Kill a Mockingbird* being awarded the Pulitzer Prize for fiction.

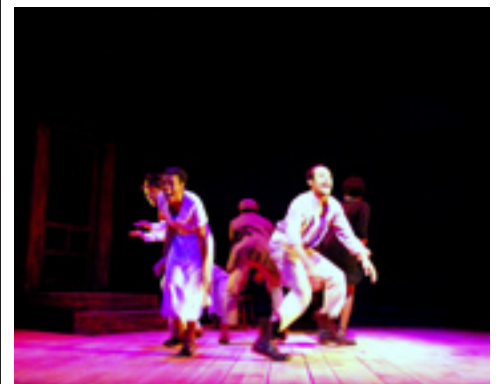
Scott R.C. Levy, Penobscot Theatre's producing artistic director, stated:

"The consistent support we have received through the Maine Arts Commission's American Masterpieces program over the last three years has validated the quality of our work. It allows us to present large-scale productions of some of the most important theatrical works in the American Canon and helps us obtain additional grant dollars. Without the support from the Maine Arts Commission, these productions and the ancillary activities we put with them would not be able to happen."

The Penobscot Theatre will work closely with a number of partners to co-produce these ancillary

activities as well as help reach targeted audiences and spread the word and enthusiasm about the production. The Bangor Public Library will offer a public read of the book, and River City Cinema will screen the film. This extension of scope again underscores Penobscot Theatre's reputation for mastering productions that explore relevant social issues.

The other organizations that were funded during this round of American Masterpieces are Bates Dance Festival (\$10,000) for a three-week creative/teaching residency by Doug Varone and Dancers to develop and present their latest work, *Chapters from a Broken Novel*; Bowdoin International Music Festival (\$5,000) to present *String Quartets Play American Composers*; and finally Portland Ovations (\$20,000) to present acclaimed composer/musician Mark O'Connor who will build knowledge, appreciation and audiences for new masterworks in American chamber music. ■



▲ The Penobscot Theatre Company's production of *SPUNK*, Photo: Michael Weston

GOOD IDEA GRANTS



< A scale model reconstruction of Dorothy's house from *The Wizard of Oz* hangs from an "umbilical cord" inside an inflatable tornado chamber. Fans are used to create cyclonic laminar flow that causes the house to continually spin and swing inside its tornado chamber. The entire chamber sways just slightly due to the momentum of the moving house. Philip Brou

After six years of Good Idea Grants, the Maine Arts Commission, prompted by feedback from the field, has reverted to a rotating deadline for this program. This means there are seven possibilities for grant approval each year. It also means there are fewer grants to review each time, giving staff and reviewers more time to give full attention to each idea. Potential applicants shouldn't worry about the money getting depleted in the first round, as the agency's insistence on artistic excellence means that only projects that score very high in the review receive funding. For example, the agency received 13 applications in early 2010 and funded only those that scored 4.5 and above, in this case four projects (or approximately a third of the submissions).

The insistence on artistic excellence means that the funded projects are of the highest caliber. Take Leonore Hildebrandt, for example. Leonore, born in Germany, living in Maine and writing poetry in English, is investigating how language shapes us. Leonore writes in her application:

"In the age of mobility, we often speak of immigration and of migrants in sweeping terms. We say that globalization has homogenized our cities, our linguistic spaces, the blogosphere. However, each individual journey to a new country, each un-settling brings its unique challenges and discoveries. Having lived now exactly half of my life in Germany and half

in Washington County, Maine, I have been interested for some time in cultural and linguistic migrations. If language shapes identity, how do my German and American selves differ? How does the fact that I write poetry in my second language inform my writing? And, looking beyond my own story, how do other expatriate poets engage their heritage? How does



▲ **Pause**, 2007, mixed media, 7'x7'x6', Philip Brou

bilingualism inform their aesthetics? The German/American poet and translator Rosmarie Waldrop writes that, after a period of time in the host country she realized 'that the discrepancies between my two languages need not be an obstacle, but could, on the contrary, become a generative force.... You open yourself to language and say things you had not dreamed of saying.' And she is not alone. Many immigrant writers understand the spaces between their two languages as fertile, as a place where art may grow, and the same could be said of the emotional spaces between two cultural homes.

"I would like to develop a sequence of poems clustering around this set of questions...broad set of questions, a thematic direction. It will be informed by my reading of contemporary poetry by immigrant and bilingual authors, for example Charles Simic and Rosmarie Waldrop. Non-European poets whose work I would like to get to know better include Agha Shahid Ali, Vijay Seshadri, and Gloria Anzaldúa. (While not an immigrant herself, Anzaldúa writes compellingly about the U.S./Mexican 'borderlands'.) By integrating reading with drafting, and by granting this inquiry into the mind's borderlands the time it calls for, I hope to generate poems that will straddle my two cultural and linguistic homes."

A project by Philip Brou garnered acclaim from the panel. He writes: "In order to explain my idea it is important to first outline the story that led to my research."

"On September 10, 2001, Mohamed Atta and Abdulaziz al-Omari drove a rented car from Boston, Massachusetts, to South Portland, Maine. They checked into a hotel at 5:43 pm. The next morning they drove to Portland International Airport and flew on Colgan Air Flight 5930 to Logan International Airport in Boston. They transferred to American Airlines Flight 11. The plane departed at 7:59 am. Atta and al-Omari, along with three accomplices, hijacked the plane and flew it into the north tower of the World Trade Center at 8:47 am. This was the first of a series of devastating attacks that shook our world. It is the largest scale tragedy I have experienced in my lifetime.

"I was able to locate the hotel and room, room 233, where Atta and Alomari stayed in South Portland through reading the FBI's 9/11 report. It is the location where they spent their last night. The hotel is only about one mile from my current home. I pass it every time I drive to the grocery store. I have been in contact with the hotel's general manager who has been extremely helpful in my research. I am not mentioning the name of the hotel to respect the manager's request for discretion.

"I made reservations and stayed in room 233 on Monday, December 21, 2009. I took photographs and measurements of the room and made several quick drawings from direct observation. What immediately struck me was how completely normal, even pleasant, the room is. This is part of what most interests me in the project. There is a tension created in the scission between what the room is and what it was. This dichotomy becomes an aperture through which one can examine a tragedy as large and pervasive as the 9/11 attacks.

"I view this project as being less about my own Self and more about the united sense of Self that is created through the shared experience of horrific events. Although dark, this project presents a great opportunity for growth and aesthetic development in my studio practice."

Both these artists are tackling large and deeply affecting themes. They have presented their requests in a compelling way as evidenced from these excerpts. We are very proud of the level of artistic excellence and inquiry in Maine. The Good Idea Grant remains, indeed, a good idea. ■

UNDERSTANDING: A BRIEF HISTORY

A handshake under the sacred tree,
and briefly you were of-one-mind as you
stood there, barefoot and on tough ground.

One night, under a fluid sky, like Moses
on the mountain, you received the idea
of above and below, the umbrella of thought.

Then things solidified — disciples stood waiting,
lords remained seated, and blessed were those
who cried. So you stood by the law, pinned

in between, upholding the world's painted
ceiling until your restless feet shuddered,
sprang up, and then danced it all away.

—Leonore Hildebrandt
Originally published by *Denver Quarterly*

ARTS AND HUMANITIES



▲ The poster used to promote Funk'n Jump — the closing night celebration of the 2010 Maine African Film Festival that brought the Portland community together via African music. Designed by Mike Akuamoah-Boateng at Boathaus

RECENT ARTS AND HUMANITIES GRANTS

The Maine Arts Commission and the Maine Humanities Council collaborate to provide Arts and Humanities grants that assist organizations in Maine as they investigate and present stories and cultural expressions of the state, its communities and its people. These grants support projects and public programs that include or combine both arts and humanities disciplines. The humanities explore the nature and value of human experience through literature, history, theology, philosophy and the disciplines of social and political science. The arts help build communities by helping them discover their cultural assets, building audiences and promoting the excellence of the creative sector.

Here is a list of recent Arts and Humanities grants from November 2009 onwards:

- > York School Department, for Celebrating Our Rich Cultural Heritage, Serving Our Community — The Arts as Keepers of the Culture celebration on Martin Luther King Day **(\$500)**
- > Partners in Arts and Learning, Vinalhaven, for High School Students Who Tell the Truth: Exploring Ethics with Robert Shetterly **(\$1,000)**
- > Acorn Productions, Westbrook, for scholar-interpreted performances of William Shakespeare's *The Tempest* **(\$1,000)**
- > Denmark Arts Center, for the New Suncook Local Stories Project **(\$1,000)**
- > Everyman Repertory Theatre, Rockport, to present a staged reading of Edna St. Vincent Millay's rarely seen verse play *Conversation at Midnight* at a variety of venues throughout midcoast Maine **(\$1,000)**
- > Oratorio Chorale, Brunswick, for *Jonah and the Whale in Story, Science, Art, and Music* **(\$1,000)**
- > Portland Public Library, to present the second annual Maine African Film Festival **(\$1,000)**
- > United Society of Shakers, Sabbathday Lake, Inc., New Gloucester, for *In the Shaker Tradition: Shaker Music and Historical Commentary* **(\$1,000)**
- > Washington County Children's Chorus, Machias, for the Cultural and Musical Exchange Project, a six-month program whereby students learn about the music and history of Luxembourg **(\$1,000)** ■

"We were delighted to receive your letter today awarding us \$500 for the MLK Day of Service keynote address by artist Richard Haynes. The York Diversity Forum has graciously agreed to support us with a grant to cover the remaining cost of the lecture. We are very excited! Thank you so much for your generous support of the program."

Dr. Mary Ann Minard, Director of Curriculum
York Schools

"Many thanks. We really appreciate your support of [the Jonah and the Whale] project. Not only could we not have done it without the planning grant, and now the Arts and Humanities grant, but we would also not have had the benefit of the planning process — creating the grant applications brings up all the important questions and contributes a great deal to the finished product."

Lucie Teegarden, Board of Directors
Oratorio Choral

GRANTS CALENDAR

MAINE ARTS COMMISSION GRANTS CALENDAR FOR FISCAL YEAR 2012

PROGRAM

FOR PROJECTS STARTING AFTER

Arts Visibility

January 7, 2011

March 11, 2011

Innovative Production

January 7, 2011

March 11, 2011

Jane Morrison Film Fund

January 15, 2011

To be announced

American Masterpieces

February 25, 2011

May 5, 2011

Artists in Maine Communities

April 8, 2011

June 17, 2011

SMART

April 22, 2011

June 17, 2011

Individual Artist Fellowship: Literary

May 13, 2011

September 15, 2011

Individual Artist Fellowship: Visual

May 26, 2011

September 15, 2011

Individual Artist Fellowship: Performing/Media

June 10, 2011

September 15, 2011

Traditional Arts Fellowship

June 24, 2011

September 15, 2011

Traditional Arts Apprenticeship

June 24, 2011

September 15, 2011

Arts Visibility

July 8, 2011

September 15, 2011

Creative Communities=Economic Development

Mandatory letter of interest due March 8, 2011

October 7, 2011

December 8, 2011

Good Idea Grants, Celebrating Traditional Arts Grants and Arts and Humanities Grants, are offered on a rotating basis.

ARTS VISIBILITY GRANT



▲ Courtesy of the Portland Symphony Orchestra



▲ KahBang Music and Arts Festival, 2009. Photo: Adam Hess

The Maine Arts Commission's Arts Visibility grant helps to raise awareness of Maine's art and artists through marketing funds that are awarded to individual artists and organizations. The grant awards up to \$1,500 to approved applicants.

The March 2010 deadline resulted in an interesting mix of successful applicants who proposed varying marketing plans that included a mobile phone application, radio and television advertising, a zine (an abbreviation of the word "fanzine," or magazine) and the creation of a professionally recorded audio demo disk.

The Portland Symphony Orchestra (PSO) received funds for the creation of a mobile phone application. A "PSO App" will provide instant access to the symphony, allowing interested parties to browse concert and event schedules, purchase tickets, access late-breaking news, review program notes,

watch Online Insight "webisodes" and read musician and guest artist biographies.

The PSO App will also establish a digital community of PSO fans who can discuss recent concerts, rate performances, share sound clips and even purchase PSO music. It is a desirable connection for people who may be too busy to participate with the symphony in traditional forms.

Established in 2009, the KahBang Music and Arts Festival brings a national-caliber, professionally produced music festival to the people of Maine. Now in its second year, the event is diversifying

into a more broad-based arts festival, implementing film and art aspects while furthering the expansion of its music emphasis.

The KahBang Music Festival takes place on the historic Bangor waterfront and brings together the cutting edge of fresh, independent musical talent from across the nation and the world. The festival strongly emphasizes the themes of music discovery and what's next in the musical world. This ideal is echoed in the newly added KahBang Film Festival, which will showcase films of all genres from Maine and around the world at venues across the city of Bangor. The incorporation of the KahBang Art Festi-



▲ **Table**, September 2009, inkjet print, 13"x19", Sarah Sorg

val will feature installations and galleries showcasing artists working in a variety of traditional and nontraditional mediums. The Arts Visibility grant funds will be used to expand KahBang's reach and awareness within the community and the state. The funds will be allocated to the production and distribution aspects of the festival's promotion, focusing on television, internet and radio advertising.

Sarah Sorg will use her grant award to create a small magazine, or zine, to publicize her documentary photography series titled *Bangor*. This zine would be the first in a series of four made over a period of nine years that will ultimately be published.

"The photographs will be critical of materialism and its environmental and social effects in the United

States. I am taking the point of view that what goes on economically in smaller places like Bangor is as culturally significant as what goes on in larger cities. All of these places are part of a whole, and they have many of the same chain stores. A 'zine' presentation will enable me to present my photographs in a format that will be accessible to more people than only a few exhibits would be.



▲ The Italian Heritage Center Concert Band. Photo: Michael Binette

"With a population of about 31,500, Bangor is a typical small city with ordinary problems and people. I will visit populated sites again and again to look for changes over at least a decade and will document those changes that occur. When changes do occur, they will be photographed and added to my group photos of that site. For example, in the last decade the strip sections at the edge of Bangor have seen many changes, including new construction and chain store bankruptcy. This does not show signs of stopping."

The Italian Heritage Center Concert Band is a 65-member Portland-based community concert band that encourages musicians of all ages to foster a lifelong love of music. The band performs concerts throughout Southern and Central Maine and is actively pursuing new venues and new opportunities to share their music.

The Arts Visibility grant will help the band develop a high-quality, professionally produced audio record-

ing of their performances. This recording will be instrumental in the band's efforts to secure new performance venues and business/corporate sponsors.

Guidelines and application deadlines for all of the Maine Arts Commission's grant programs can be found on MaineArts.com. ■

PERFORMING ARTS INNOVATIVE PRODUCTION GRANT



< **Art to Go**, 2008, interactive work, paper, metal, leather, wood, booktape, glue, 2"x12"x9", Martha Piscuskas

In mid-2009, the Media and Performing Arts (MAPA) committee endeavored to find a way to encourage projects in both the performing arts and media arts sectors. This was no small order considering the differences between the two disciplines. There was also much internal discussion about the feasibility of combining performing arts (theater, dance, singing, live music, etc.) and media arts (film, radio, computer, electronics, etc.) into one program. In the end, it was decided that the two disciplines had more to gain from each other than to lose. Performing arts organizations could provide guidance and credibility to media artists' projects while media artists could use their technological strengths to advance the performing arts.

Instead of focusing on the limited number of projects that would combine both disciplines, the MAPA committee employed a strategy that encouraged a broad range of applications. The outcome was a grant focusing on innovation, regardless of whether a project was a live performance or a media project, or

a combination of the two. The response from the field was very positive; of the 20 applications submitted, one project was fully funded, and four more were partially funded. The following are the individuals and organizations that were selected for support.

Haystack Mountain School of Crafts was funded to support Neil Gershenfeld's visit and lecture. Gershenfeld is the director of the Center for Bits and Atoms at the Massachusetts Institute of Technology and the originator of the growing global network of field Fab Labs that provide widespread access to



▲ **Serenity Garden**, 2007, 62'x70' weathered granite tailings, moss, plantings, Avy Claire. Avy will work on the Rangeway project with Waterfall Arts.

prototype tools for personal fabrication. His presence coincides with Haystack exploring the possibility of integrating a Fab Lab at their facility.

Martha Piscuskas was given funds to support the project *Collection of the Dearly Kept*, an actual and virtual exhibit of replicas, images and audio pertaining to items held dear by residents in her hometown of Liberty.

Erica Quin-Easter was funded to support *(F)light*, a project which merges poetry, musical composition and ethnography in the Canadian border region of Maine and the Mexican border region of Arizona. Residencies will produce an a cappella choral song cycle of five or more songs for women's voices to be presented in both regions.

SPACE Gallery's application was to present Bill Daniel's large mixed-media show based in photography and including projected video, assemblage, free-standing sculpture and interactive elements. The project also includes the presentation of *Sunset Scavenger*, a documentary-essay on survival strategies in a world of ecological and economic collapse.

Waterfall Arts received funds to document the eco-installations being constructed as part of the restoration of their rangeways. These 17 public right-of-way points ring Belfast Harbor, providing opportunities for artistic, environmental, recreational and educational experiences. The project has many facets and brings together Belfast's Parks and Recreation Department, the Belfast Bay Watershed Coalition, the Maine Birding Trails and interested groups such as the Belfast Area Youth Council. ■

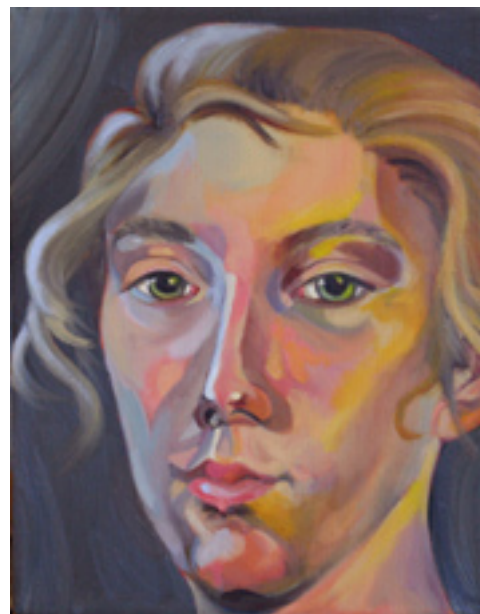


▲ **Sunset Scavenger**, Photo from Bill Daniel documentary

CONGRESSIONAL ART COMPETITION



▲ **Untitled 1**, 2010, digital photography, 20"x16", Amanda Morin, Noble High School



▲ **Untitled 1**, 2009, oil on canvas, 11"x14", Anna Smedley, Lewiston High School

This is the second year that the Maine Arts Commission has overseen the Congressional Art Competition, an art competition sponsored by the U.S. House of Representatives for high school students from every congressional district in the United States. The winning entries, one from each congressional district, are displayed in an exhibition in the U.S. Capitol for one year beginning in June.

This year's winner for Maine's First Congressional District is Amanda Morin of Berwick, who attends Noble High School. Jurors Sage Lewis, curatorial coordinator at the Portland Museum of Art, and Michelle Zerkowicz, coordinator and associate professor of art education at the Maine College of Art, chose Morin's photograph because it "demonstrates an intimate multilayered look at a sleeping figure. The contrast of the hard edge of the architecture with the skin and softness of the fabric is mirrored in the way dark and light, night and day play in the composition. It's evocative of a dream state and the unique sense of space that is inherent in the processing of multiple thoughts and images."

A self-portrait by Anna Smedley of Lewiston, who attends Lewiston High School, was chosen as the winning work from Maine's Second Congressional District. Jurors Anthony Shostak, education curator at the Bates College Museum of Art, and Robyn Holman, curator at the Atrium Art Gallery of the University of Southern Maine's Lewiston-Auburn College, were both impressed by the fact that "while holding to the traditional format of portraiture, the painting remained fresh and creative."

"The carefully considered composition conveyed a sense of the artist's searching gaze, intense sustained effort, and confident skill in handling paint in

a manner appropriate to the expressionist style of the painting. Through the timeless endeavor of self-portraiture, the student references a venerable art historical tradition that connects her to the greatest artists of all time." ■

TOURISM PARTNERSHIP



< Donna McNeil, director of the Maine Arts Commission, and Patricia Eltman, director of the Office of Tourism, are working together to promote cultural tourism in Maine.

The Maine Arts Commission is proud to announce its partnership with the Maine Office of Tourism that is set to promote the performing arts in Maine. There has been a lot of discussion about cultural tourism by both agencies, and now is the perfect time to cement this partnership.

Success of things like the Maine Art Museum Trail, the Fiber Arts Tour Map and the Maine Birding Trail provides good examples of the benefits created by increasing awareness. It is expected that this will be true when promoting Maine's performing arts offerings. The partnership plans to advance cultural tourism to audiences both at home and from away.

Aroostook County to the Ogunquit Playhouse in the south and from the Oddfellow Theater in Buckfield to Opera House Arts in Stonington, Maine is full of exceptional cultural offerings.

The partnership will take the form of co-produced print and online promotional materials. The materials will focus on the performing arts organizations that have the capacity to best accommodate visitors. Factors such as facility size, accessibility, location and programming will play into selecting the initial group. The program is anticipated to be a suc-

cess that will generate awareness of all performing arts venues and events statewide.

To ensure inclusivity for all performing arts venues and events in the long run, the Maine Arts Commission is currently increasing its efforts to gather information about performing arts organizations throughout the state. ■

Maine has a large number of high-quality performing arts producers and presenters as well as world-class music festivals, cultural fairs and arts events. From the Caribou Performing Arts Center in

TAX INCENTIVES FOR VISUAL AND MEDIA PRODUCTIONS



< Governor John E. Baldacci signing "An Act to Expand Tax Incentives for Visual Media Productions", into law

On February 23, Governor John E. Baldacci signed LD 1449, "An Act to Expand Tax Incentives for Visual Media Productions," into law.

This bill, which was sponsored by Representative Thomas Watson from Bath, includes tax incentives for visual media productions, such as feature films, television shows or series, video, digital media projects or photographic projects. The bill also offers incentives for electronic media, such as publicly accessible websites, computer multimedia, video and computer games and digital video disks.

A visual media production company is now allowed a 5 percent tax credit against visual media production expenses if the company incurs production expenses of \$75,000 or more within the state of Maine. In addition to this, the bill offers a reimbursement equal to 12 percent of certified production wages paid to employees who are Maine residents and 10 percent for those who are out-of-state employees.

Full details of this bill can be found on mainelegislature.org. ■

"Our film production professionals are among the best in the world, and the benefits to Maine from having a robust film industry are undeniable."

—Governor Baldacci

COMMUNITY ARTS ART AT WORK IN PORTLAND



▲ Police officers reading police poetry calendar 2010 during a press conference at police headquarters. Photo: Marty Pottenger

Community artist Marty Pottenger says an unexpected trail of breadcrumbs led her to Portland. Pottenger, a New York City theater artist and carpenter, thinks big. Among the projects she created in New York City was *City Water Tunnel #3* — a performance work telling the story of workers on the largest nondefense public work in the Western Hemisphere — which won her an Obie Award in 1996. The construction project took 60 years to complete.

The trail even took her to Belgrade (that's in the Balkans, not Maine), where she worked with Serbian theater artists to produce her script *Winning the Peace*. In 2004, she was invited to Portland, Maine, by Bau Graves, then-director of the Center for Cultural Exchange. The center commissioned Pottenger to write and direct *Home Land Security*, a play focusing on an immigration raid that took place in Portland in 2004. Although initially focusing on the immigration

raid, it also told the story of Maine since September 11, 2001, allowing audience members to "go behind the veil and see the huge impact September 11 had on people's lives," Pottenger says.

Out of that project came the idea for the Arts & Equity Initiative, now called "Art at Work." This initiative has two levels of meaning, encompassing both art in the workplace and the power of art as it is

being put to work to transform lives and transform spaces. "It's so ripe," states Pottenger. "Where better to put art's power to work than in the municipal government?"

Pottenger's introduction to municipal government in Portland came through the efforts of Rachel Talbot Ross, the city's Equal Opportunity and Multicultural Affairs liaison; Ken Kunin, the president of Deering

High School; Grace Valenzuela, the director of the school district's Office of Multicultural Affairs; and Jill Duson, a member of the Portland City Council. The group began meeting regularly to think about ways Pottenger's approach could be applied in Portland, and then they took the idea to Joe Gray, the Portland city manager, who decided to contract with her for a three-year pilot project. One product of the Arts & Equity Initiative can be seen in the halls of the Portland City Hall. Photographs taken by city employees, with accompanying poems written by and about city employees, line the halls and fill a gallery space. The works were created by the Arts & Equity Initiative's City Writers Group project. Pottenger says that it helps the city employees remember they are there for a specific reason — public service. "To have unions and municipal employees think of this as their project and think of using art to achieve practical, tangible improvements in municipal governments," says Pottenger, "that's sweet."

The project that has perhaps garnered the most attention for the Arts & Equity Initiative is the Police Poetry project. That's right — police officers writing poetry. Pottenger explains that she had already been thinking about the idea when she attended a funeral for a police officer who had died from an accidental gunshot wound. During the eulogy it was noted the officer liked to write poetry, so members of the department decided to raise money for the policeman's family by producing a calendar with poems written by police officers. "Poetry is fierce, it's tough, it's not easy, it's honest and it takes keen observation," says Pottenger. "It's actually a good art form for the police."

Pottenger started with 10 police officers, and each was partnered with a Maine poet; police officers were also paired with photographers. Was there resistance at first? "Yes," says Pottenger. "Art isn't

something people think about being at the center of what's happening now." Initially Mike Sauschuk, Portland police commander, admitted he'd rather be out fighting four guys than writing a poem, but after the first calendar came out, he saw that it broke down some stereotypes. "We weren't just a bunch of knuckle-dragging SWAT cops running around with black tactical gear and Velcro; we were people who could actually put pen to paper."

The police participants in the project thought of Pottenger as their "poetry drill instructor." In the spring of 2009, they honored her with an award they listed under their "heroism" category because they couldn't think of anything more heroic than walking into a police station and saying, "How about writing some poetry?" ■

> **Our Warrior Poet**, Senior Lead Officer Gayle Petty with the one and only Garrison Keillor at Merrill Auditorium. Photo: Marty Pottenger



COMMUNITY ARTS JUICE CONFERENCE HIGHLIGHTS CREATIVE ECONOMY



< Liz Lerman delivers her keynote speech at the Juice Conference. Photo: Sarah Szwajkos

More than 800 participants gathered in Camden for the 2009 Juice Conference. The participants were from a variety of sectors—arts and culture, environmental, entrepreneurial, economic development and technology. In addition to featured performances by dancers Aniruddha Knight and Liz Lerman, the meeting offered workshops on a variety of arts and culture topics. Imaginative Collaborations, chaired by Owen Smith, the Maine Arts Commission vice chair, explored the use of collaboration in the artistic process.

Among other presenters in the Imaginative Collaborations session, Christina Bechstein discussed her collaboration with brick makers, graphic artists and photographers in creating the *Brickyard Roads* exhibit at Museum L-A. Building the Local Creative Economy, chaired by Dr. Richard Barringer, a professor at the University of Southern Maine, addressed the use of creative economy principles on the local level. Jim Cohen and other presenters discussed

creative economy initiatives in Portland, western Maine and Androscoggin Valley, whereas two other workshops dealt with building multigenerational audiences and engaging youth in the arts. The conference also provided an opportunity to introduce potential funders to potential grantees.

A report that outlines the details, discussions and outcomes of the Juice Conference is available on-

line at MaineArts.com. Video highlights of some of the workshops can be found on YouTube by simply entering "Juice Conference" in the search bar.

As we reflect upon the successes of the 2009 conference, organizers are busily making their plans for the next conference, which is set for November 2011. Be sure to stay tuned to MaineArts.com for details of this and many more community arts events in the coming year. ■

SOCIAL NETWORKING FOR ARTISTS AND ORGANIZATIONS

The Facebook logo, consisting of the word "facebook" in white lowercase letters on a blue rectangular background.The Twitter logo, consisting of the word "twitter" in a light blue, rounded, lowercase font.

If you haven't done so already, now might be the time for you to join the Maine Arts Commission's social network. The agency uses social networking sites such as Facebook, Twitter, Blogger, Flickr and YouTube to augment its website and to share information with the field.

Sharing information with the field was the main reason the Maine Arts Commission began its social network, but it was not planned in a conventional fashion; in fact, the agency's social networking sites were constructed during internet marketing workshops to demonstrate to attendees the ease of using these sites. One workshop proved so successful that by the time it was over, many in the room had created accounts on various sites and were following the demonstration blog site set up for that event. As a matter of fact, one of those sites remains the official blog of the Maine Arts Commission to this day.

In 2009 when these workshops were happening around the state, the staff of the Maine Arts Commission considered the use of social networking as part of their full-time communication plan. Today the early successes of these sites are evidencing themselves through an increase in applications to certain grant programs, increased attendance at agency events and a larger number of new inquiries about the agency's grant programs and services.

According to various sources across the internet, Facebook now has 400 million regular users, and Twitter has somewhere in the region of 65 million. There are some staggering success stories to be

read: SmartBlog.com features the story of the Lupus Foundation of America, which increased charitable donations by 790 percent in a year through its Facebook campaign, and Dell's corporate blog attributes over \$3 million in sales to its Twitter account. More recently, the American Red Cross turned to Twitter to raise awareness of those affected by the devastation in Haiti; the charitable organization now has well over 100,000 Twitter followers who make donations and actively raise awareness through their own networks.

The appeal of social networking is often driven by these impressive numbers, and they are so easy to access. You can instantly find out that 5,000 have watched your latest video on YouTube or that 300 people a day visit your blog. These facts can be used to guide content creation, as can the comments that people leave — good or bad. This instant feedback loop that social networks provide allows artists to learn about their audience in ways that were previously unimaginable.

Yet, all the positives and negatives aside, the thought process involved in the adoption of social media should remain what it always has been with any marketing plan, and from personal experience,

there are some key questions to be considered before engaging in any form of social media.

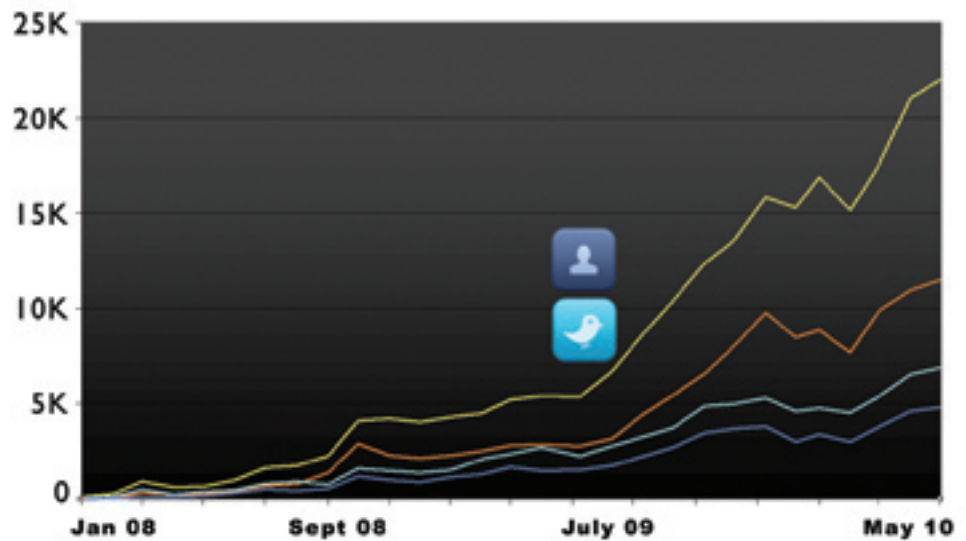
Some of the first things to consider are what your current situation is and what you would like to achieve in the future. The Maine Arts Commission wanted to attract a wider age group to its programs and services in an effort to retain a talented workforce for Maine's future. Social networking was a suitable avenue for this goal, but it may not be suitable for the needs of others.

Depending on your future goals, it is prudent to consider whether social networking will help you achieve those goals, and if so, which social networking sites will work best. Before diving in head-first, you should set aside some time for research; asking friends and reading online reviews are great places to start.

When starting out, remember that your social networking sites are just that — networks — so you should continue to use conventional means to drive visitors to your sites. Using a link included in your e-mails or a button on your current website is a good place to start. You can then begin to communicate with other networkers who share common interests, and you will find that your network will begin to grow.

One necessary element of social networking is the time it takes to maintain these sites; once you begin, you will discover a constant need to provide content. Our rule at the Maine Arts Commission is no less than one posting and no more than three postings a week. This sounds easy, but it is not. A site that is neglected for some time could have a negative effect on the image of an artist or arts organization.

We always remind artists that the content they provide online should reflect their work and that the same quality and effort should be evident in their online presence. Social networks often reward innovation and quality with great success, and there is an abundance of these qualities in Maine. ■



^ These statistics from Maineartscene.com demonstrate the influence of Facebook and Twitter on website visitation.

Thierry Bonneville, media director and co-founder of MaineArtScene.com.

"From the moment we established a Facebook and Twitter presence in June of 2009 and posted links to our articles on MaineArtScene.com, our website traffic jumped dramatically. These social networking sites have allowed us to connect with people we might not have reached by more traditional means. In fact, Facebook friends and fans have become our top marketing team and in less than a year have helped us reach online traffic similar to well-established Maine publications.

"Because Facebook has been much more effective than any of our previous e-mail campaigns, on January 1 we made the decision to indefinitely close our Constant Contact (e-mail campaign tool) account. We will continue to grow our publication using a mix of social networking tools and traditional outreach such as personal phone and e-mail contact as well as face-to-face interaction; these are still key ingredients to our success."

DECORDOVA BIENNIAL



▲ Maine Arts Supporters at the DeCordova Biennial.
Photo: Matthew Robins



▲ *Biophilia / Biophobia*, mixed media, 2008 -2010, Greta Bank. Photo Shoshanna White

Three prominent Maine artists were invited to the prestigious DeCordova Biennial this year in Lincoln, MA: William Pope.L, Randy Regier and Greta Bank. It was Greta's pals, however, who chartered a 52-seat bus and gathered 45 arts supporters, who boarded the bus in front of SPACE Gallery, on the evening of January 28 for the rally.

The bus was so populated by arts leaders, it prompted Rogues Gallery designer and Wharf 57 Gallery owner Daniel Pepice to comment, "If this bus crashes, Portland can have their city back." Jessica Tomlinson of Maine College of Art and Christopher Campbell, architect and owner of the Artist Studios and SPACE Gallery real estate as well as 1 Longfellow Square, were the organizers. Christopher Campbell contracted the transportation, and Jessica Tomlinson set up a Facebook page and organized an e-mail invitation to alert Maine's arts community. The DeCordova arranged special parking for the bus. They knew Maine was turning out in force.

Snow began to fall.

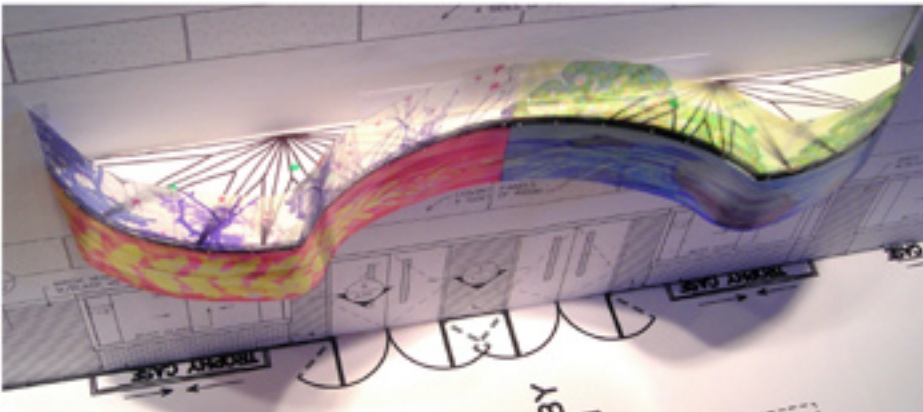
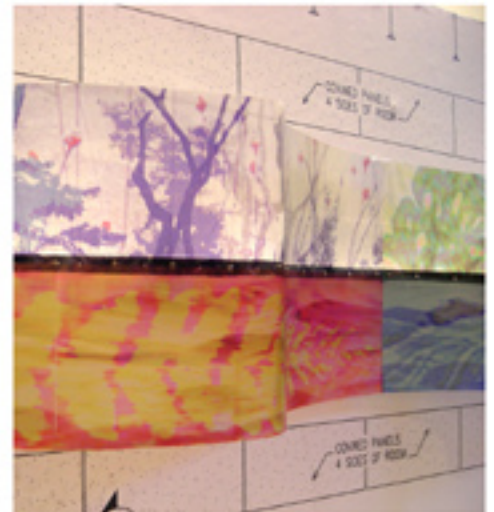
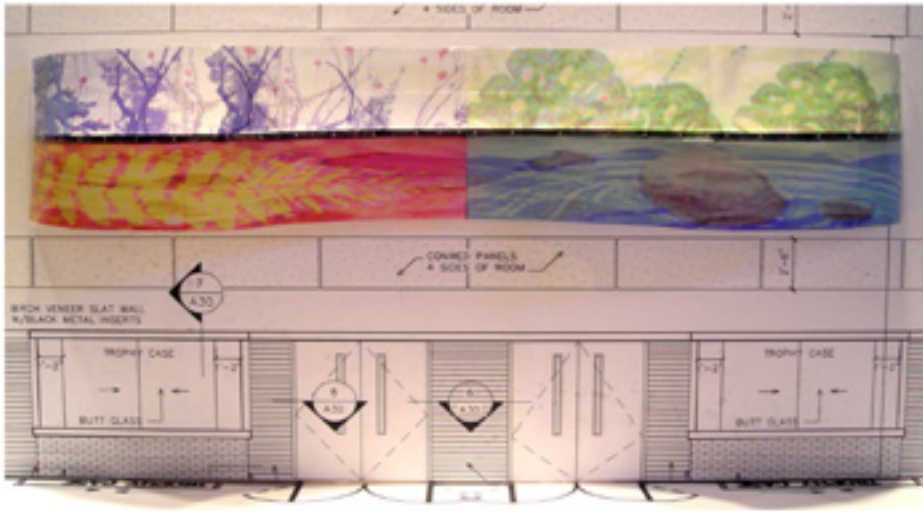
As the bus closed its doors, it was obvious the collaborations had just begun. When the CD player didn't work, artist Kelly McConnell raced upstairs to her studio and grabbed a box of her '80s cassettes, which provided the sound track for the trip. The creativity and generosity of the revelers asked to bring potluck were overwhelming. Food and drink were abundant. Artist Greg Parker brought cheese and smoked mussels on a porcelain plate and silverware. Beth Cary of Front Room Gallery brought 50 thanksgiving sandwiches in Ziploc bags. Artist Lisa Pixley brought champagne and dessert. Peter Smith

of *Maine Magazine* brought a home-brewed beer. Folks roamed the aisles offering their creations, chatting and dancing from seat to seat. It was a two-hour party on wheels — repeated, only louder, on the way home.

So why bother sharing this story with the world? Ah, well, it's a wonderful example of the way Maine supports its artists. It talks about our spontaneous, adventurous and superstrong creative community. It was power to the people for the people.

On the next day, Randy Regier scored front and center in *The Boston Globe* review, and Maine's long and rich artist legacy of makers and audience remained unassailable. ■

PERCENT FOR ART



^ Landscape imagery on translucent surfaces clad a sculptural steel armature, 40' x 8' x 6', Lea Cyr.

Seven Percent for Art commissions are moving forward, having been recently approved by all the involved governing bodies.

New to Maine's Percent for Art program, Lea Cyr and Susan Brown were awarded three commissions in the last year. Cyr and Brown have been working as a team for three years and were inspired to start participating in the Percent for Art program because of the opportunity to both work with and make art for communities.

Eastern Maine Community College awarded Cyr and Brown the commission for their work titled *Water Flows*. Cyr and Brown proposed five flat rectangular "panels" made out of corten steel (weathering steel) and luminous synthetic resin. The design on the panels, achieved by cutting the steel in a

fashion reminiscent of paper cutouts, abstractly suggests water, which is the primary theme of this project. The sculptures will be placed so that they extend along a path adjacent to the quad.

Ashland School District (MSAD #32) selected the Cyr/Brown team for a work titled *Four Seasons Five Towns*. Cyr and Brown proposed a work that includes semiabstract landscape paintings depicting the four seasons that are translated into digital images and printed with UV-resistant inks onto translucent acrylic panels. The panels are attached to an armature fabricated specifically for this project so that the panels will gently bend and catch the light. In

addition to the artwork, Cyr and Brown are creating an artist book for the school's library.

Brewer Elementary and Middle Schools chose *River Light* by Cyr and Brown. The team responded to Brewer's history as a hardworking community located across the Penobscot River from Bangor. Brewer had thriving ship-building, brick-making, ice-harvesting and papermaking industries in the 19th century. Reflecting this past, the classroom wings are identified by five distinct themes and named accordingly: River, Maritime, Brick, Ice and Paper. Cyr and Brown are creating "transparent paintings" that abstractly refer to these same themes, and along

with a large circular image representing water, the work will adorn the windows of the school's library and media center.

Another newcomer to Maine's Percent for Art program is Brian Mark, whose work was selected for the Houlton Courthouse. Mark moved with his wife to Portland from Costa Rica about two years ago with the intention of using Portland as a base to explore potential places to live in New England. It didn't take them very long to figure out that Maine was just right for them, and they settled in South Portland.

Mark is an accomplished sculptor who, approximately 10 years ago, developed a new, complex, time-consuming method of using acid to "draw"

images on stainless steel panels. For the Houlton Courthouse, an Italianate Colonial Revival building which is on the National Register of Historic Places, Mark will make a series of 16 panels titled *Balance* for two newly renovated courtrooms as well as the hallway outside of the two courtrooms. Each panel will incorporate Mark's elegant interpretations of symbolic images, such as the sailor and the farmer from Maine's flag.

Andreas Von Huene, who works in Arrowsic, has completed 23 sculptures for 15 sites over 19 years for the Maine Percent for Art program. He's been tapped to create a stele using Maine granite for the University of Maine–Presque Isle's Folsom Hall that was recently renovated for classroom use. One side of the approxi-

mately five-foot-by-three-foot stele will be carved with geometric patterns representing the complexity of a highly organized society and infrastructure. The other side of the stele will be carved with organic images suggesting life forces. The work as a whole speaks to our 21st-century multifaceted world at the same time as it references the ancient world in form and material.

Shoshanna White, also from Portland, has found numerous ways over the past few years to translate her photographic work into public art. Recently, White pushed her work from two dimensional to three in proposing a glass cube that illuminates her photographic images outside the University of Maine–Orono's Aubert Hall. The images of nature

> Concept sketch for RE:turn (2009–2010), Aaron Stephan, Westbrook Middle School





▲ Concept sketch for RE:turn (2009- 2010), Aaron Stephan,
Westbrook Middle School

printed with metallic pigments will be directly embedded in the glass and will shimmer as light reflects off them and filters through them. This striking photographic sculpture will produce a subtle glow on the campus mall.

Aaron Stephan from Portland, Maine, was chosen for the commission of a major work for the Westbrook Middle School, where he will create a sculpture of a tree that appears to be forcing itself through the

floor of the new building. The work is inspired by the fact that the Oxford--Cumberland Canal from 19th-century logging days flows through the school's property. Logs were often lost as they made their way down the rivers and canals to the ships that took lumber from Maine all over the world. Stephan intends to scavenge Moosehead Lake and the headwaters of the Kennebec River for old-growth logs that sank in the 19th century and transform the reclaimed wood into his 27-foot-high sculpture. In

addition to referring to Westbrook's place in the history of Maine's logging industry, Stephan's recycled wood points to the town's commitment to the environment. Westbrook invested in a geothermal heating system and other green technology for its new school. Stephan sums up the project best: "The tree stands as a metaphor for nature's power and will remind the school and the community of the importance of living responsibly with respect to the past, present and future." ■

ARTS IN THE CAPITOL



▲ **Untitled**, 2009, oil on canvas, Megan Chase, from the Collection of Ed and Betsy Cohen

Arts in the Capitol brings in exhibitions organized by Maine's nonprofit arts organizations that feature the work of Maine artists. The program provides the citizens of Maine, state workers and state lawmakers with a unique cultural offering in Maine's Capitol complex.

The work of faculty from the University of Maine — Orono was on view in January and February of this year in *Creative Research* organized by Laurie E. Hicks, curator of Lord Hall Galleries at UMO. This exhibition showcased recent artwork by art professors at the University of Maine — Orono who are dedicated to expanding the imagination of Maine's next generation of artists, architects, designers, civil engineers, entrepreneurs, museum directors, scientists

and politicians. Artists featured in the exhibition included Michael Lewis, Susan Groce, James Linehan, Laurie E. Hicks, Owen F. Smith, Michael Grillo, Andy Mauery, Nina Jerome, Ed Nadeau, Kerstin Engman and Alan Stubbs.

Resonant Places: Paintings by Megan Chase, on view in May and June, is curated by George Kinghorn for the University of Maine Museum of Art. Megan

Chase, a painter based in Belfast, exhibits a series of expressionistic landscapes in which color is paramount. The artist states that "color builds the images and space and is implicit in the development of meaning." Inspiration for Chase's paintings is derived from traveling and from witnessing the play of light, color and pattern during her daily work on the family farm. In the large-scale work *Untitled*, 1999, golden hues dominate the composition, strong

diagonals define the garden rows, and a faint figure carrying baskets of produce emerges from an array of brushstrokes; dabs of blue, olive green and bright red punctuate the landscape. With a desire to fully explore the material qualities of oil paint, Chase mixes a richly nuanced palette and applies the paint with gestural brushstrokes of varying sizes. The results of her process and "the dance between palette and brush and surface" are her inspired contemplations based on the memory of varied terrains.

Chase received her certificate in painting and sculpture from the New York Studio School, New York City. Her paintings have been exhibited at the Center for Maine Contemporary Art, Rockport; the Perimeter Gallery, Belfast; and the Frederieke Taylor Gallery, NYC.

Arts in the Capitol exhibits are self-guided and can be viewed at the following locations: Maine Arts Commission Office, 8:30 a.m. until 4:30 p.m., Monday through Friday; Maine Statehouse, 8 a.m. until 5 p.m., Monday through Friday; and the Blaine House, 2 p.m. until 4 p.m., Tuesdays, Wednesdays and Thursdays. ■



▲ **Rome Train Couple**, 22004, Michael Grillo, from the *Creative Research* exhibit organized by Laurie E. Hicks



▲ **Event**, 2009, oil on muslin mounted on board, Megan Chase

TWO TIMES TEN

CELEBRATING 20 YEARS

OF TRADITIONAL ARTS



▲ Youngsters in Lewiston revel in doing *La Plongeuse*, a French Canadian folk dance taught to them by Cindy Larock, who learned it from Benoit Bourque during her apprenticeship with the noted Quebecois dance master several years ago. Photo: Jessie Fields



▲ Don Roy. Photo: Darren Setlow

In 1990, the Maine Arts Commission began the Traditional Arts Apprenticeship program as a way of encouraging master traditional artists to pass on their skills to the next generation. Since then, the agency has sponsored (with the support of the National Endowment for the Arts) dozens of apprenticeships ranging from Acadian singing to Wabanaki brown ash basket making. The first 10 years focused primarily on strengthening Maine's endangered Wabanaki basket-making tradition, whereas the following decade funded apprenticeships in Maine's Quebecois and Acadian communities as well as Portland's new immigrant communities.

The Apprenticeship program is celebrating its 20th year in 2010. In honor of both this anniversary and all the talented artists who have shared their time and skill, the Maine Arts Commission is featuring *Two Times Ten: 20 Years of Maine's Traditional Arts Apprenticeship Program*, a photographic exhibit and series of apprenticeship presentations, at the annual Maine Indian Basketmakers Gathering in Bar Harbor in July 2010 and the American Folklife Festival in Bangor in August 2010.

Funded in part by the National Endowment for the Arts Folk & Traditional Arts program, *Two Times Ten* will explore the central role of master artists as teachers, cultural advocates and keepers of traditions. It will highlight such artists as Cindy Larock, a master stepdancer from Lewiston and a onetime apprentice of the Quebecois stepdancer Benoit Bourque. Cindy, now the master, is currently passing on the tradition to a whole new generation of dancers.

At the American Folklife Festival, Cindy Larock will join fellow Apprenticeship program alumni Don Roy, Norman Gagnon and Greg Boardman onstage for a lively afternoon of Franco music and dance. In addition, master craftspeople and their apprentices will share their work and their experiences of being in the program with festivalgoers. ■

TRADITIONAL ARTS CELEBRATED WITH NEW PROGRAM



< Birch bark basket by Barry Dana.
Photo: Peter Dembski

The Celebrate Traditional Arts (CTA) program helps cultural conservation and folklife organizations find innovative ways to support traditional culture and artists living and working in Maine. Now in its first year, the program provides \$1,500 to support traditional artists' presentations in a range of community settings including festivals, gatherings, fairs, museums, tours and other community events.

The Hudson Museum received a CTA grant to invite Barry Dana, a master Penobscot birch bark artist, to create a traditional domed wigwam in the Hudson Museum in July 2010. Barry Dana grew up on the Penobscot River living and learning his culture from his grandmother and other tribal elders. Dana, a former Penobscot governor, now travels throughout Maine sharing firsthand knowledge of Maine's indigenous people and their traditions, including birch bark wigwam and canoe making, moose hide drum construction and basket making as well as the use of edible and medicinal plants.

showcased in the museum's Maine Indian Gallery and will serve as a teaching tool for visitors, especially schoolchildren and families, who come to the museum and to events in the Collins Center for the Arts.

Through another CTA grant, the Abbe Museum, located in downtown Bar Harbor, is planning a concert series called *Music-by-the-Sea*, which will feature traditional music performances by Native American musicians Watie Akins, the Burnurwurbskek Singers and Hawk Henries.

In June, Watie Akins, Penobscot elder and community scholar, will perform traditional music using the handheld drum. A self-taught musician, Akins has documented the cultural traditions and language of

the Wabanaki and has produced two recordings of traditional songs.

In July, the Burnurwurbskek Singers, a Wabanaki men's drum group, will combine their powerful drum sounds with singing and storytelling to communicate Wabanaki history, stories and culture.

In August, Hawk Henries will round out the Abbe Museum's concert series with music and storytelling. Flutist Hawk Henries is world-renowned for his music, having performed throughout the United States, Canada and England. He is a member of the Chabunagungamaug band of the Nipmuc Nation. ■

For more information on the Celebrate Traditional Arts program, visit MaineArts.com.

At the Hudson Museum, Barry Dana will work with the Penobscot Nation Boys & Girls Club to teach members how to harvest and prepare the birch for construction. The completed wigwam will be

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MISSION The Maine Arts Commission shall encourage and stimulate public interest and participation in the cultural heritage and cultural programs of our state; shall expand the state's cultural resources; and shall encourage and assist freedom of artistic expression for the well-being of the arts, to meet the needs and aspirations of persons in all parts of the state.



[Above] Shoshannah White's photographic sculpture will illuminate the Quad outside Aubert Hall at the University of Maine–Orono. More details on page 24. [Back Cover] The Penobscot Theatre Company's production of SPUNK, Photo: Michael Weston. More details on page 4.



MAINE ARTS
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